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## VERSUS TETRACOLOS

By SAMUEL E. BASSETT

Two ancient writers on metric call attention to the epic verse which is made up of four words: Marius Plotius, p. 505, ll. 15 ff., [Keil] (the passage forms a sort of appendix to the detailed discussion of the *schemata*):

Huius metri, id est heroici, virtutes sunt tres: si *ἀσύνδετος* versus fuerit, id est sine conjunctione . . . ; si fuerit *tetracolos*, id est quattuor verbis vel quibuslibet partibus orationis fuerit divisus, cuius virtutis exemplum latinum melius lectum est quam graecum,

saltantis satyros imitabitur Alpheisiboeus [Verg. *Ecl.* v. 73],  
graecum sic,

αἰδέομαι βασιλῆα πολυχρύσοιο Μυκῆνης (cf. A 46),

sed πολύ fecit illum quasi pentacolon, nam πολύχρυσος compositum nomen est; si rhopalius fuerit, qui . . . ῥόπαλον . . . imitatur, etc.

Marius Victorinus, p. 72, 1 ff. [Keil]:

Insignes autem in metris sunt aut dactylici, id est cum quinque dactyli ultimo spondeo clauduntur, . . . aut spondiazontes, . . . aut in monosyllabum desinentes, . . . aut quattuor orationis partibus decurrentes, ut

cornua velatarum obvertimus antemnarum [Verg. *Aen.* iii. 549],  
aut ἀσύνδετοι et διὰ πάντε, ut

formosum pastor Corydon ardebat Alexin [Verg. *Ecl.* ii. 1].

Modern scholars have made special studies of the *schemata* and the *spondiazontes*; the *versus in monosyllabum desinentes* and the ῥόπαλον are recognized as worthy of attention in the handbooks on metric, and even the *ἀσύνδετος* has received passing mention.<sup>1</sup> But the *tetracolos*, or verse composed of four words, seems to have been entirely neglected. It is the purpose of this paper to make amends for this neglect by a study of the tetracoli of the *Iliad* and *Odyssey*, and a brief statistical comparison of these with similar verses in the later Greek epic.

<sup>1</sup> Christ, *Metrik*<sup>2</sup> (1879), p. 179, who, strangely enough, cites Marius Victorinus as holding the ἀσύνδετοι to be *vitiosi* (cf. Marius Victorinus, p. 71, l. 33 [Keil]).

Verses which contain but four words are by no means so rare in the Homeric poems as Plotius seems to imply, for the natural inference from "exemplum latinum melius lectum est quam graecum" is that the Greek tetracolos is found at least no more frequently than its Latin equivalent, which is called "noteworthy" (*insignis*) by Victorinus and classed as a curiosity along with the *ῥόπαλον* by Plotius. Certainly in Latin, at least in Vergil, the tetracolos is rare, occurring but four times in the *Aeneid* (iii. 549; iv. 542; vii. 410; viii. 158). But in the Homeric poems it is quite otherwise: 431 verses contain no more than four words each (*Iliad*, 262 verses; *Odyssey*, 169 verses);<sup>1</sup> not one of the 48 books of the two poems is lacking in at least one example, while B contains 25 cases and Ψ 19 cases. Surely a verse which occurs on the average nearly four times in every 250 verses, or about once in every two pages, cannot be called a curiosity, but should be regarded as a type, and deserves to be studied along with the other characteristic features of Homeric poetry which mark it as a separate literary *genre*.

<sup>1</sup> *Iliad*: A 75, 87, 122, 189, 322, 499, 608; B 92, 113, 173, 264, 277, 288, 290, 306, 335, 403, 442, 514, 518, 541, 543, 551, 566, 624, 689, 693, 705, 706, 746, 818, 847; Γ 112, 122, 250, 331, 345; Δ 6, 33, 45, 87, 177, 228, 285, 358, 394, 402, 414, 448, 464, 511; E 6, 149, 180, 415, 444, 468, 491, 526, 534, 560, 577, 649, 716, 754, 763, 779, 782, 785, 909; Z 3, 74, 204, 236, 299, 358, 395, 508, 527; H 15, 59, 166, 315, 404, 422, 453; Θ 4, 42, 62, 93, 120, 187, 197, 232, 241, 264, 288, 372, 527; I 10, 20, 51, 308, 557, 582, 624, 665, 711; K 144, 315, 547; Λ 18, 31, 46, 250, 279, 372, 427, 576, 694, 695, 713; M 109, 117, 128, 134, 249, 354, 379; N 24, 43, 113, 189, 203, 258, 393, 563, 635, 782, 798; Ξ 54, 59, 355, 369, 473, 479; O 25, 77, 210, 265, 303, 378, 446, 609, 640, 678; Π 125, 126, 132, 134, 174, 269, 320, 486, 496, 525, 533, 711, 797, 865; P 69, 199, 214, 259, 320, 337, 341, 369, 374, 467, 485, 675, 741, 748; Σ 123, 212, 260, 276, 289, 301, 315, 355, 370, 399, 418, 471, 592; T 75, 116, 123, 168, 193, 234, 269, 370; Τ 12, 63, 71, 85, 88, 175, 180, 212, 222, 258, 263, 295, 323, 442, 465; Φ 28, 140, 170, 204, 278, 355, 363, 433, 469, 477, 480, 499; X 72, 132, 148, 221, 223, 413, 415; Ψ 39, 98, 113, 124, 129, 221, 239, 264, 489, 505, 576, 584, 628, 678, 701, 747, 788, 804, 878; Ω 395, 451, 567, 796, 798—262 verses.

*Odyssey*: α 38, 134, 329, 429; β 83, 149, 175, 189, 347, 400, 431; γ 6, 59, 181, 206, 364, 465; δ 23, 122, 217, 234, 336, 442, 568, 631, 797, 800; ε 203; ζ 5, 14, 17, 22, 70, 146, 213, 222, 267; η 8, 58, 93, 128, 146, 170, 241; θ 8, 9, 122, 191, 263, 288, 297, 327, 369, 464; ι 101, 185, 503, 504, 510, 528; κ 88, 106, 137, 199, 215, 331, 401, 456, 488, 492, 504, 530, 555, 565; λ 16, 60, 85, 92, 166, 212, 283, 314, 349, 386, 405, 446, 473, 557, 594, 617; μ 10, 100, 267, 269, 274, 453; ν 87, 98, 166, 350, 373, 375; ξ 15, 311, 486; ο 41, 52, 240, 244, 314, 399, 406, 414; π 167, 329, 426, 435, 455; ρ 34, 127, 220, 361, 377, 486, 562, 581, 588; σ 159, 176, 245, 285, 294, 415; τ 187, 375, 434, 517, 546; υ 94, 148, 323, 370, 388; φ 2, 14, 37, 71, 85, 137, 158, 164, 321; χ 164, 235, 339, 441; ψ 134, 323; ω 119, 198, 240, 305, 350, 355, 378, 457, 531, 542—169 verses.

Three reasons may be given to explain the use of the long-word verse<sup>1</sup> in the Homeric poems. The first two are the same as those which are given to justify the absence of a word-end in the third foot in 335 verses<sup>2</sup> of Homer, i.e., the presence of a compound word or a proper name within the verse.<sup>3</sup> Although Plotius might have found a tetracolos free from compound words in the first books of both Homeric poems (A 322; α 429), yet he is correct to a certain extent in implying a connection between the composite word and the long-word verse, for 314 verses, or nearly three-fourths, contain a compound word. Hardly less numerous are the verses in which a proper name is found (280, or nearly two-thirds). It is perhaps for this reason that the tetracoloi are slightly more common in the *Iliad* than in the *Odyssey* (*Iliad*, 1 to 60; *Odyssey*, 1 to 72). In the *Aeneid*, too, three of the four examples contain a long proper name: Laomedontae (iv. 542), Acrisiois (vii. 410), Laomedontiaden (viii. 158). But neither of these reasons suffices to explain the Homeric poet's fondness for an occasional use of the verse filled with *sesquipedalia verba*. The real explanation must await a somewhat more minute examination of the verses in question.

The unusual length of the words in the tetracolos<sup>4</sup> naturally leads to many metrical peculiarities. No word ends within the third foot in 32 verses, or 7 per cent, as against slightly more than 1 per cent for all the verses of both poems. Likewise the *spondia-*

<sup>1</sup> Verses which contain only three words (B 706, A 427, O 678, κ 137) are classed with the tetracoloi in this paper.

<sup>2</sup> A. Engelbracht, *Die Caesuren des homerischen Hexameters*, in *Serta Harteliana* (1896), 299, Anm. 2, who adds to the list given by Lehrs, *Aristarchus*<sup>2</sup> (1865), pp. 394-403.

<sup>3</sup> Spitzner, *De Versu Heroico* (1816), pp. 6 ff.

<sup>4</sup> The average number of words in the Homeric verse appears to be slightly more than seven, judging by samples taken at random: A, 1-330, seven and one-half words per verse; τ, 1-330, seven and one-fifth words per verse. The fewest number of words in a verse is three, the largest is fourteen. In *Class. Phil.*, XII (1917), 100, I stated that I had not noticed a verse which contained more than thirteen words. Since then Mr. A. Shewan has kindly called my attention to ρ 466 and σ 110, both of which contain fourteen words. Mr. Shewan also sends me a versus dicolos written by Mr. Drewitt some years ago,

(ἐλλερο δ' ἔγχεος)  
πατροκασιγνήτοιο δυωκαϊκοσίπηχυν.

*zontes* contribute only about 5 per cent of all the verses, but nearly 15 per cent of the tetracoli. This is a natural result of the principle that the last two feet of a spondaic verse have a tendency toward being composed of a single word, which holds true of nearly one-half of the tetracoli. The hephthemimeral clausula consists of a single word 27 times, or 6 per cent, as against less than 2 per cent<sup>1</sup> in the entire poems. Still longer words are found twice at the end of the verse (Ψ 264; O 678).

The tetracolos also exhibits the syntactical peculiarities which are to be expected. Particles, so common in Homer, are entirely absent. Conjunctions and other conjunctive words are extremely rare (12 cases: ἀλλά, N 43; Ξ 473; ἀτάρ, Δ 448=Θ 62; αὐτάρ, ο 244; καί, Ψ 264; ι 510; μηδέ, Τ 465; οὐνεκα, N 113; π 426; εἰως, δ 800; ὀππότερωθεν, Ξ 59). The epithet ἀσύνδετοι may therefore be applied to the tetracoli with almost as much fairness as to the "versus διὰ πέντε," mentioned by Victorinus in the passage quoted above. This is confirmed by evidence from the punctuation. No period is found within the tetracolos in Homer, and a colon only twice (Δ 448=Θ 62, χαλκεοθωρήκων· ἀτάρ ἀσπίδες ὀμφαλδεσσαι). This is natural, for particles and other short words are common at the beginning of a sentence. With rare exceptions (B 442; Δ 694, 713, in addition to the verses containing conjunctive words, mentioned above), the tetracolos does not stand at the beginning of a clause containing a finite verb, except at the beginning of a speech (see below, p. 223). The comma occurs more frequently: in about 30 per cent of the tetracoli there is a pause in sense within the verse sufficient to justify its use, but this use of the punctuation is largely "exegetical" (*epexegetica causa*, Friedländer, *Nicanor*, *Περὶ Στιγμῆς* [1850], pp. 94-98), and does not disturb the essential unity of the verse.

There is likewise a tendency toward syntactical isolation as well as toward syntactical unity, in other words, not only an aversion to a decided pause within the verse itself but a fondness for a pause immediately before and after it. Punctuation occurs at the close

<sup>1</sup> So far as they have been counted: Bekker, *Hom. Blat.*, I, 148; cf. K. Witte in Pauly-Wissowa, VIII, 2227.

of the preceding verse in more than 60 per cent of the cases, and at the end of the tetracolos in 90 per cent.<sup>1</sup>

So far the tetracolos has behaved under inspection according to expectations and has shown no noteworthy qualities, except in so far as it contains an unusually small number of words which are generally long, create some metrical peculiarities, exclude short particles and conjunctions almost entirely, and hence tend to isolate it more or less and throw it upon its own resources, making it independent and united within itself. A more searching examination will reveal the extent and nature of this unity and independence, and bring to light some principles of Homeric style which have not been sufficiently recognized.

The basis of our study of the tetracolos is naturally the degree of independence and unity which it exhibits. This twofold principle of division interferes somewhat with a strictly logical classification, for some verses which contain a complete unit of thought are not entirely independent, yet on the whole there is no great overlapping. The verses fall into three groups, according as the enjambement, or interlocking of thought, is complete, partial, or virtually lacking.<sup>2</sup>

Group I (complete enjambement): In 126 verses, or 29 per cent, we find a complete lack of independence. The thought is "drawn out from one verse to the other," to use the familiar phrase of Milton, so that there is likewise no unity in the tetracolos itself. The verses in this group display no noticeable difference from those of

<sup>1</sup> In about one-half of the remaining 10 per cent there is a slight pause in the thought at the end of the tetracolos, although this pause is not sufficient to be marked by punctuation.

<sup>2</sup> That Homer avoids enjambement has been noticed, especially by Professor Seymour (*Homeric Language and Verse* [1889], p. 9; *Harvard Studies in Classical Philology*, III [1892], 95 ff.), but little attempt has been made to study this feature quantitatively. (See, however, Ludwig in Rossbach-Westphal, *Theorie der musischen Künste*, III, 2, 64, where the comparative frequency of punctuation at the end of certain portions of the Homeric poems and of later epic poetry is given.) The difference between Homer and the later epic poets with respect to enjambement finds a parallel in the history of the heroic couplet in English poetry, Chaucer and Pope for example showing a marked contrast in the use of "run-on" lines (Schipper, *History of English Versification* [1910], pp. 215, 218). But the parallel is not complete, for here the earlier poet, while differing from Homer in his treatment of the end of the verse, resembles him in the variety of the pauses within the verse (Schipper, *op. cit.*, pp. 213 f.); and the poetry of Pope, notwithstanding the regular pause in sense at the end of the couplet, is far more like post-Homeric versification by reason of its regularity and studied meter.

any narrative hexameter poem, except in the ponderousness of the words. For want of a better name we may call such verses narrative tetracoloi. Most of them (109 verses) contain the main verb of the sentence of which the tetracolos forms a part. Here the statistics reveal an interesting fact: in 93 of these verses, or 85 per cent, the sentence begins either at the beginning of the preceding verse, thus expressing the thought in a distich (44 cases), or else at the bucolic dieresis, making the sentence an octameter (49 cases). This indicates a similarity between the bucolic dieresis and the end of the verse, and thus supports with a morsel of new evidence the theory of the origin of the hexameter from the union of tetrameter and dimeter.<sup>1</sup> Examples of these two types of tetracoloi are:

(Distich) B 289 f.;

ὥς τε γὰρ ἡ παῖδες νεαροὶ χῆραί τε γυναῖκες  
ἀλλήλουςιν ὀδύρονται οἰκόνδε νέεσθαι.<sup>2</sup>

(Octameter) A 188 f.:

ἐν δέ οἱ ἦτορ  
στήθεσιν λασίοισι διάνδιχα μερμήριξεν,<sup>3</sup>

The sentence begins at the triemimeral caesura four times (B 818, Σ 592, α 134, ν 370); at the penthemimeral five times (E 526, H 453, 279; N 203; τ 517); at the third trochaic caesura five times (O 640, II 320, P 369, T 323, Ψ 98), and at the hepthemimeral once (Λ 250). The remaining verses of this group offer nothing of interest.

Group II (partial enjambement): This comparatively small group (67 verses, or 16 per cent) resembles Group I in that the tetracolos forms an integral part of the sentence; that is to say, if it be

<sup>1</sup> This theory has been proposed most recently and with the strongest arguments by Witte, *Glotta*, III, 148; see also von Leutsch, *Philologus*, XII (1857), 25 ff.

<sup>2</sup> Also A 608; B 92, 306; Δ 45; E 560; Z 74, 204; H 59; I 10; Λ 695; M 109; N 782; O 210, 303; P 320, 741; Σ 289, 301, 355; T 168; Φ 140, 170, 480; Ψ 39; β 189, 431; δ 122, 234, 568, 631; η 128; ι 503; κ 555; λ 212; ν 373; ο 314, 399; ρ 486, 588; σ 415; υ 323; ψ 134; ω 350.

<sup>3</sup> Also A 87; E 6, 763; Z 358, 527; M 249; Ξ 54, 369; O 608; II 125, 525; P 341; Σ 212, 315; T 234, 269; T 12, 63, 258, 442; Φ 499; X 148, 223; Ψ 129, 238, 505, 628, 788; Ω 395, 567, 798; θ 122, 263, 297; ι 185; κ 88, 215, 331, 530; λ 16, 349; ν 87, 350; ξ 15; ρ 34; σ 176; φ 71; ω 355.

omitted the thought of the sentence is not sufficiently complete. But, as in the following group of verses, there is unity of thought within the tetracolos itself. It is therefore transitional between Group I and Group II and may be called the intermediate group. Here the tetracolos stands as the subject, object, or oblique case modifier of the verb, which regularly precedes.<sup>1</sup> Two-thirds of the verses owe their unity to the presence of an *infinitive*, which with its modifiers is used as apparent subject, object, etc., of the verb in the preceding verse, e.g.,

Apparent subject—

ζ 145 f.:      ὥς ἄρα οἱ φρονέοντι δοῦσασατο κέρδιον εἶναι  
                   λίσσεσθαι ἐπέεσσιν ἀποσταδὰ μιλιχίοισιν,

also Π 797, P 337, μ 453, ο 240, υ 94, χ 339, ω 240.

Object—

B 112 f.:    σχέτλιος, ὃς πρὶν μὲν μοι ὑπέσχετο καὶ κατένευσεν  
                   Ἴλιον ἐκπέρσαντ' ἐντείχεον ἀπονέεσθαι,

also B 277, 288; Δ 33; E 716; Θ 197, 288, 527; I 20; N 189; Π 496, 533; P 69, 675; T 85, 88, 175, 212, 263, 333; Φ 278, 469, 477; Ψ 804; β 83; ζ 222; λ 314; μ 269, 274; φ 158.

Oblique case modifier (= clause of purpose, etc.)—

η 91 ff.:      χρύσειοι δ' ἐκάτερθε καὶ ἀργύρεοι κύνες ἦσαν  
                   οὓς Ἥφαιστος ἔτευξεν ἰδνύησι πραπίδεσσιν  
                   δῶμα φυλασσέμεναι μεγάλῃτορος Ἀλκινόοιο,

also Δ 511, N 635, Ψ 489, γ 206, μ 10, ω 457. The unity of the verse of this type is indicated by the fact that there is only a single case<sup>2</sup> in which the subject of the verb which introduces the infinitive is included in the tetracolos:

χ 234 f.:      ὄφρ' εἰδῆς, οἷός τοι ἐν ἀνδράσι δυσμενέεσσιν  
                   Μέντωρ Ἀλκιμηδὲς ἐνεργεσίας ἀποτίνειν.

It is to be noticed that there is always a pause (period, 28 times; colon, 6 times; comma, 11 times) at the end of the tetracolos which contains an infinitive.

<sup>1</sup> The verse follows in H 422, Σ 123, β 175, ξ 311.

<sup>2</sup> This verse has been counted in Group I (see p. 220).

The remaining verses of the intermediate group owe their unity to the presence, not of an infinitive, but of a noun. They resemble the verses of Group III in form although not in function, and will be discussed later.<sup>1</sup>

Group III (complete absence of enjambement): This is by far the largest group, containing 238 verses (56 per cent), or more than the other two groups together. Here have been included 11 verses which, while logically belonging in this group because the thought of the tetracolos is completely independent, nevertheless in style resemble the narrative verses of Group I, viz., verses in which the sentence or clause contains a finite verb and both begins and ends with the tetracolos. These are such as may be found in any narrative poetry, and are peculiarly Homeric only in so far as the length of the sentence and of the verse coincide. Some of them are imperative sentences and are found at the beginning of a speech, e.g.,

A 322: ἔρχεσθον κλισίην Πηληϊάδεω Ἀχιλῆος·

also II 126; η 241; ι 528; τ 546; ω 531; other verses, A 713; N 113; Ξ 59; ι 510; ο 244. The remaining 227 verses, more than half of all the tetracoloi, owe their unity to the presence of a *participle*, *adjective*, or *noun*. We may name this the epexegetical group in view of the function which most of these verses perform. That the epexegetical or parenthetical verse was a peculiar characteristic of Homeric style was pointed out by Professor Seymour (*Harvard Studies in Classical Philology*, III [1892], 110–13), of course with no reference to the tetracolos, but he did not attempt to describe the different varieties of this type of verse.

This group falls into three subdivisions according to the kind of word which determines its syntactical unity.

a) *Participle*.—The first tetracolos of the *Odyssey* offers one of the best examples of the parenthetical verse:

a 37 ff.:

ἐπεὶ πρό οἱ εἶπομεν ἡμεῖς  
(Ἑρμείαν πέμψαντες εὐσκοπον ἀργεῖφόντην,  
μήτ' αὐτὸν κτείνειν μήτε μνάασθαι ἄκοιτιν.)

Here the beginner almost invariably translates the infinitives in vs. 39 as imperatives because the parenthetical force of vs. 38 is

<sup>1</sup> Pp. 225–227.

not readily seen by one who has not become familiar with the style of Homer.

If the participial tetracolos is not strictly parenthetical it is expegetical, containing an idea not essential to the burden of the narrative, but adding picturesque details.<sup>1</sup>

B 263 ff.:      αὐτὸν δὲ κλαίοντα θοὰς ἐπὶ νῆας ἀφήσω  
                   πεπληγὼς ἀγορήθεν ἀεικέσσι πλεγγῆσιν,

where the tetracolos picturesquely adds the details of the threatened punishment implied by κλαίοντα in the previous verse. These two varieties of the tetracolos which is dominated by the participle are numerous (88 cases,<sup>2</sup> or 20 per cent of the entire number). Further evidence of the independence and unity of thought in the verses of this group is found in the fact that only four verses (E 491, T 180, Ψ 584, ρ 361) in which a participle dominates the construction fail to have at least a slight pause in sense at the end, and in only two is the syntactical construction of a word within the tetracolos independent of the participle, e.g.,

Ψ 584:            ἵππων ἀψόμενος γαίροχον ἐννοσίγαιον  
                   ὄμνυθι μὴ μὲν ἑκὼν τὸ ἐμὸν δόλψ ἄρμα πεδῆσαι,

where ἐννοσίγαιον is the object of ὄμνυθι in the following verse.<sup>3</sup>

b) *Adjective*.—Less numerous, but equally characteristic, are the expegetical tetracoloi which are introduced by an adjective (24 cases<sup>4</sup>). While these verses show a greater variety of form than those just described because the adjective is inferior to the participle in its ability to dominate the construction of a clause, the thought is complete within the verse in every case. The adjective always

<sup>1</sup> Cf. Seymour, *op. cit.*, p. 126.

<sup>2</sup> B 264, 335, 689; Γ 112, 122, 345; Δ 177, 402, 414; E 444, 491, 779, 782, 785, 909; Z 3, 508; H 404; Θ 232, 241, 372; I 51, 582, 711; K 547; Λ 46, 576; M 134; N 258, 393; Ξ 355; O 77, 265, 378; Π 486, 711; P 199, 214, 374; Σ 260, 471; T 75, 193; T 180, 295; Φ 204, 355, 363, 433; X 72, 221, 413; Ψ 221, 701, 878; Ω 451, 796; α 38; β 400; δ 336; ζ 14, 22, 267; η 137, 170; θ 8, 9, 288, 327; ι 101; κ 199, 492, 565; λ 165, 594; μ 100; ο 41; π 329, 455; ρ 127, 361, 581; τ 187; φ 137, 164; χ 441; ψ 323; ω 119.

<sup>3</sup> Also ρ 361.

<sup>4</sup> B 403; Γ 331; Z 236; H 315; Θ 42; Λ 18, 31; N 24; O 678; Π 132, 134; P 748; Σ 370, 418; T 370; T 222; X 132; β 149, 175; γ 364; ζ 70; λ 557; ο 406; σ 294.

stands first,<sup>1</sup> and is usually followed by some explanatory phrase. The following examples illustrate the different varieties of this type of verse:

X 131 f.:                      ὁ δέ οἱ σχεδὸν ἦλθεν Ἀχιλλεύς

ἴσος ἐνναλίψ, κορυθαίκι πτολεμιστῇ,

II 131 ff.:

κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκεν  
καλάς, ἀργυρέουσιν ἐπισφυρίοις ἀραρυίας·  
δεύτερον αὐτὴν θώρηκα περὶ στήθεσσι ἐδυνεν  
ποικίλον ἀστερόεντα ποδώκεος Αἰακίδαο.

**Σ 369 f.:**

Ἡφαίστου δ' ἵκανε δόμον Ἠέτις ἀργυρόπεζα  
ἄφθιτον ἀστερόεντα, μεταπρεπέ' ἀθανάτοισιν,

- o 403 ff.:

νήσος τις Συρίη κυκλήσκειται, εἰ που ἀκούεις,  
Ὁρτυγίης καθύπερθε, ὅθι τροπαὶ ἡελίοιο,  
οὗ τι περιπληθὴς λίην τόσον, ἀλλ' ἄγαθὴ μέν,  
εὐβοτος εὐμηλος, οἶνοπληθὴς πολὺπυρος.<sup>2</sup>

c) *Noun*.—Tetracoli in which a noun determines the grammatical unity are most numerous (138 verses, or 32 per cent). They are likewise the most typically Homeric of all. Most of them (116 verses) contain a proper name, and in the majority of cases describe *relationship*, especially that of son or daughter, e.g.,

B 624: υἱὸς Ἀγασθένης Αὐγηιάδο ἀνακτος.

Z 395: Ἀνδρομάχη θυγάτηρ μεγαλήτορος Ἡετίωνος.<sup>3</sup>

Less frequently the relationship is that of wife, sister, or brother,<sup>4</sup> or of leader, comrade, or squire.<sup>5</sup> In some verses there is no word of relationship, but explanatory or complimentary epithets or phrases.<sup>6</sup> We should add that of the tetracoli now under discussion some (like the first example cited above) are appositional,

<sup>1</sup> For the "deferred" adjective see H. W. Prescott (*Class. Phil.*, VII [1912], 35 ff.), who bases his discussion upon the principle stated by Seymour (*op. cit.*, pp. 91 ff.) and the collections of La Roche (*Wiener Studien*, XIX [1897], 171 ff.).

<sup>2</sup> The verse composed of four adjectives becomes a mere mannerism in the *Orphic Hymns* (see below, p. 231).

<sup>3</sup> Also B 518, 566, 624, 693, 705, 746, 847;  $\Delta$  228; E 149, 468;  $\Theta$  120; M 128;  $\Pi$  174; P 467; T 123;  $\Psi$  678;  $\omega$  305; Z 395;  $\Theta$  187; I 557, 665;  $\Sigma$  399;  $\alpha$  329, 429;  $\beta$  347;  $\gamma$  465;  $\delta$  797;  $\zeta$  17, 213;  $\eta$  58, 146;  $\theta$  464;  $\kappa$  106;  $\lambda$  85, 283, 446;  $\pi$  435;  $\rho$  562;  $\sigma$  159, 245, 285;  $\tau$  375;  $\nu$  148, 388;  $\phi$  2, 321.

<sup>4</sup> E 415; Z 299; T 116; T 71; κ 137; B 706; A 427.

<sup>5</sup> B 541; Δ 464; E 534, 577; M 379; Ξ 512; O 446; γ 181; Π 865; Ψ 113, 124; δ 23, 217; η 8.

\*  $\Delta$  87, 394; H 166;  $\Theta$  264;  $\Lambda$  372; P 259;  $\theta$  191, 369;  $\mu$  267;  $\nu$  166; o 52, 414;  
 $\phi$  14, 37.

while others (like the second example) are little more than the Homeric equivalent of the modern "full name."

It is to be noted that tetracoloi which are similar in form, in fact the same tetracolos, may be used with different functions. Thus the tetracolos which owes its unity to the presence of a substantive may be used as purely epexegetical, as deferred subject, as object, direct or indirect, or as a vocative at the beginning of a speech. The following examples will make this clear:

Epexegetical—

v 387 f.: ἡ δὲ κατ' ἄντηστιν θεμένη περικαλλέα δίφρον,  
κούρη Ἰκαρίοιο περίφρων Πηνελόπεια.

Deferred subject—

a 328 f.: τοῦ δ' ὑπερωϊόθεν φρεσὶ σύνθετο θέσπιν ἀοιδὴν  
κούρη Ἰκαρίοιο περίφρων Πηνελόπεια.

Indirect object—

ρ 561 f.: "Εὔμαι', αἰψά κ' ἐγὼ νημερτέα πάντ' ἐνέποιμι  
κούρη Ἰκαρίοιο περίφρων Πηνελόπεια

Vocative—

π 434 f.: τὴν δ' αὖτ' Εὐρύμαχος Πολύβου πάϊς ἀντίον ἦδα.  
"κούρη Ἰκαρίοιο περίφρων Πηνελόπεια.

The use of the tetracolos as a vocative is particularly noticeable because of the familiar verse:

διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,

which is found 7 times in the *Iliad* and 16 times in the *Odyssey*. Other vocative tetracoloi are Δ 285 = M 354; E 180 = P 485; Ξ 479; II 269; η 146; π 435; σ 245, 285; φ 85.

Although the tetracoloi of the type which we have just been considering amount to more than one-fifth of the entire number there is only one in which any word except the proper name, or word denoting relationship, is governed syntactically by a word outside of the tetracolos:

λ 385 f.: αὐτὰρ ἐπεὶ ψυχὰς μὲν ἀπεσκεδασ' ἄλλυδις ἄλλη  
ἄγνῃ Περσεφόνεια γυναικῶν θηλυτεράων.

Here γυναικῶν depends for its construction upon ψυχὰς in the previous verse. In reality, however, it is added epexegetically to pre-

vent the hearer from forming the idea that the interview of Odysseus with *all* the souls is at an end.

There remains to be considered a small group (20 tetracoloi) in which a *common* noun binds together the syntactical construction, the tetracolos standing either in apposition to an idea in the preceding verse, or as "deferred" subject, object, etc. In five of these (B 514; K 315; γ 6; ω 198, 378) the last part of the tetracolos is epexegetical of an idea in the previous verse; in the remaining sixteen (A 75, 499; Δ 6; E 649; H 422; Θ 3; M 117; O 25; Φ 28; δ 442; ν 98; ξ 311; ρ 220, 377; τ 434) the thought of the verse is a unit. One of these verses deserves special attention:

δ 441 f.:        ἔνθα κεν αἰνότητος λόχος ἐπλετο· τεῖρε γὰρ αἰνῶς  
                    φωκᾶων ἄλιотρεφῆων ὀλοώτατος ὁδμή.

This verse (δ 442) is striking in many ways. It has a multiplicity of vowels; *o*-sounds predominate; all the *ictus* fall on either an *o* or an *ω*,<sup>1</sup> and there is no word-end in the third foot. Besides, the order of words is noteworthy. There is a complete chiasmus of subject and predicate, and by placing ὁδμή at the end the poet holds the thought in suspense and thus obtains a fitting climax. That this order was intentional may be inferred from the comment of Demetrius 255 (Spengel, *Rhet. Gr.*, III, 317), on the stock example of the μέιυρος στίχος:

ἔστι δὲ ὅπῃ κακοφωνία δεινότητα ποιεῖ, καὶ μάλιστα ἐὰν τὸ ὑποκείμενον πρᾶγμα  
δέῃ τοιαύτης. ὥσπερ τὸ Ὀμηρικόν, τὸ [M 208]

Τρῶες δ' ἐρρίγησαν ὅπως ἴδον αἰολον ὄφιν·

ἦν μὲν γὰρ καὶ εὐφωνοτέρως εἰπόντα σῶσαι τὸ μέτρον· Τρῶες δ' ἐρρίγησαν ὅπως  
ὄφιν αἰολον εἶδον· ἀλλ' οὐτ' ἂν ὁ λέγων δεινὸς οὕτως ἔδοξεν, οὔτε ὄφιν αὐτός.

May we not say that in addition to the order of words in δ 442, the absence of a word-end in the third foot and the long words of which the verse is composed also contribute to δεινότης, and that the

<sup>1</sup> Cf. Diomedes, p. 499, ll. 30 ff. [Keil]: "vocales (sc. versus) sunt qui alte producta elocutione sonantibus litteris universam dictionem inlustrant, ut illud Pasonianum,

Eoo Oceano Hyperion fulgurat Euro,  
Arcturo plastro Boreas bacchatur ahenō,  
Hesperio zephyro Orion volvitur\* [austro],  
fulva Paraetionio vaga Cynthia promit Austro."

Homeric poet deliberately neglected the normal caesura and used the tetracolos occasionally for the sake of the effect?

The verse which we have just been considering (δ 442) may serve to illustrate by way of summary some of the most important characteristics of the tetracolos in Homer.

1. If the tetracolos forms a part of the normal sentence of narrative poetry it stands at the end, and frequently the sentence begins at the preceding bucolic dieresis (Group I).

2. There is a strong tendency toward unity of thought in the tetracolos itself (Groups II and III).

3. The tetracolos often takes the syntactical form of a substantive (Group IIIc). The verse under discussion is used as the "deferred" subject of *τεῖρε* in vs. 441.

4. The function of a majority of the tetracoloi in the *Iliad* and *Odyssey* is epexegetical. In the verse under discussion the burden of the thought, the oppressiveness of the situation, is first expressed in the bucolic clausula *τεῖρε γὰρ' αἰνῶς*, which is followed by the vivid and poetic epexegetis of the tetracolos,

*φωκάων ἀλιοτρεφέων ὀλοώτατος ὀδμή.*

"It was sorely oppressive—the ocean-nurtured seals' most loathesome odor."

5. The use of the verse which is filled with three or four long words was not accidental nor due primarily to the presence of a proper name or a compound word; it was used intentionally to give a pleasing variety by contrast with the normal verse which usually contains many short particles, and sometimes for the sake of the effect.

If we now review the results of our examination of the tetracoloi in the Homeric poems, we find that 85 per cent of the verses take one or other of a few typical forms:<sup>1</sup>

<sup>1</sup> For convenience of reference an example of each type of verse is added:

Type 1, A 607 f.: *ἤχι ἐκάστῳ δῶμα περικλυτός ἀμφιγυήεις*  
*"Ἥφαιστοςποίησεν ἰδύλησιν τραπίδεσσιν,*

Type 2, θ 121 f.: *οἱ δ' ἅμα πάντες*  
*καρπαλίμως ἐπέτοντο κορώντες πεδίοιο*

Type 3, B 276 f.: *οὐ θῆν' μιν πάλιν αὖτις ἀνήσει θυμὸς ἀγῆνωρ*  
*ρευκελεῖν βασιλῆας ὀνειδέλοισ ἐπέεσσιν.*

Type 4, B 688 f.: *κεῖτο γὰρ ἐν νῆεσσι ποδάρκης δῖος Ἀχιλλεύς,*  
*κούρης χρώμενος Βρισηΐδος ἠγκόμοιο,*

Type 5, ζ 69 f.: *ἅταρ τοι δμῶς ἐφοπλίσσουσιν ἀπήνην*  
*ὑψηλὴν ἐύκυκλον, ὑπερτερὴν ἀραρυῖαν.*

Type 6, B 565 f.: *τοῖσι δ' ἅμ' Εὐρύαλος τρίτατος κλέν, ἰσόθεος φῶς,*  
*Μηκιστῆος υἱὸς Ταλαϊονίδαο ἀνακτος.*

1. Distich tetracolos.....	44 verses (10 per cent)
2. Octameter tetracolos.....	49 verses (11 per cent)
3. Infinitive tetracolos.....	45 verses (10 per cent)
4. Participle tetracolos.....	88 verses (20 per cent)
5. Adjective tetracolos.....	24 verses ( 6 per cent)
6. Proper name tetracolos.....	116 verses (27 per cent)
Total for the six types.....	366 verses (85 per cent)

It would be interesting to know how frequently these types occur elsewhere in Homer, but this must wait until an analysis of the relation between the sentence or clause and the verse shall have been made. There are indications, however, that the six verse-types just mentioned find frequent illustration in Homeric verses which contain more than four words. For example, in *a* we find the following cases: Type 1, *a* 11, 69, 75, 153, 219, 222, 232, 443; Type 2, *a* 26, 33, 78, 86, 92, 106, 123, 128, 144, 200, 210, 296, 348, 363, 393; Type 3, *a* 39, 83, 385; Type 4, *a* 25, 73, 94, 105, 157, 183, 193, 202, 259, 324, 375, 415; Type 5, *a* 49, 54, 97, 199, 278, 312, 327; Type 6, *a* 72 (the first book of the *Iliad* gives more examples of Type 6, i.e., vss. 69, 102, 122, 489, 538, 556).

It remains to compare the *Iliad* and *Odyssey* with later Greek epic poetry in respect to the use of the tetracolos. For the sake of brevity the results are given in tabular form (see p. 230 f.). Table I gives the number of verses in each poem or author; the number of tetracoloi; the ratio of tetracoloi to the whole number of verses; the number of tetracoloi in each of the three groups which have been described (narrative, intermediate, epexegetical), and the percentage, shown in parenthesis, of all the tetracoloi in each group. Table II shows the number and percentage, shown in parenthesis, of tetracoloi which take any one of the six typical forms just described. Of course too much weight is not to be given to these figures,<sup>1</sup> especially in those poems which are comparatively short. But some generalizations may be made with safety.

1. Certain kinds of hexameter verse, e.g., the bucolic and mimetic idyls, in which there is much dialogue, or the *Works and Days*,

<sup>1</sup> No claim is made for more than relative accuracy in the figures for post-Homeric poetry; in most cases the poems have been read but once in making the collection, and undoubtedly some tetracoloi have escaped observation. But this only makes the contrast between Homer and the later epic more striking.

where the gnomic character of the thought frequently isolates single verses or groups of verses, use the long-word verse rather sparingly. In *Hymns*, however, it is used quite as frequently as in the true epic.

TABLE I

Name of Poet	Total Number of Verses	Number of Tetracolo	Ratio to Number of Verses	Group I (Narrative)	Group II (Intermediate)	Group III (Epexegetical)
Homer, <i>Il.</i> and <i>Od.</i> . .	27,803	431	1:65	138(32)	67(16)	226(52)*
<i>Homeric Hymns</i> † . . .	2,326	56	1:42	25(45)	5( 9)	26(46)
Hesiod, <i>Theog.</i> , <i>Works and Days</i> , <i>Shield</i> . . .	2,330	53	1:44	26(49)	4( 8)	23(43)
<i>Theog.</i> . . . . .	1,022	23	1:44	10(43)	0	13(57)
<i>Works and Days.</i> . .	828	13	1:64	9(70)	2(15)	2(15)
<i>Shield.</i> . . . . .	480	17	1:28	7(41)	2(12)	8(47)
<i>Batrachomyomachia</i> . .	303	5	1:61	1(20)	0	4(80)
Bucolic Poets . . . . .	3,344	49	1:68	30(61)	5(10)	14(29)
Theocritus† . . . . .	2,377	27	1:88	22(81)	3(11)	2( 7)
<i>Buc. Idyls.</i> . . . . .	876	8	1:110	7(88)	0	1(12)
<i>Mim. Idyls.</i> . . . . .	443	2	1:222	1(50)	1(50)	0
<i>Epic Idyls.</i> . . . . .	1,058	17	1:62	14(82)	2(12)	1( 6)
Aratus§ . . . . .	1,154	43	1:27	36(84)	4( 9)	3( 7)
Maximus Philos. . . . .	610	26	1:23	13(50)	4(15)	9(35)
Callimachus . . . . .	941	15	1:63	11(73)	2(13)	2(13)
Apollonius Rhodius . .	5,835	200	1:29	156(78)	18( 9)	26(13)
Nicander, <i>Theriaca</i> and <i>Alexipharmica</i> .	1,588	66	1:24	49(74)	5( 8)	12(18)
Oppian, <i>Halieutica</i> . .	3,506	134	1:26	91(68)	14(10)	29(22)
[Oppian] <i>Cynegetica</i> . .	2,144	102	1:21	46(45)	15(15)	41(40)
Manetho . . . . .	2,992	102	1:29	56(55)	3( 3)	43(42)
Orphica . . . . .						
<i>Argonautica.</i> . . . .	1,384	36	1:38	18(50)	7(19)	11(31)
<i>Lithica.</i> . . . . .	768	34	1:23	26(76)	4(12)	4(12)
<i>Hymns.</i> . . . . .	1,096	134	1:8	8( 6)	0	126(94)
Quintus Smyrnaeus . .	8,770	229	1:38	142(62)	29(13)	58(25)
Nonnus, <i>Dionysiaca</i> , Books i-xiv   . . . .	6,615	437	1:15	247(57)	40( 9)	150(34)
Musaeus . . . . .	341	19	1:18	9(47)	0	10(53)
Tryphiodorus . . . . .	691	41	1:17	27(66)	1( 2)	13(32)
Colluthus . . . . .	392	24	1:16	14(58)	1( 4)	9(38)

\* The twelve verses mentioned on p. 223, which exhibit no enjambement, have been transferred to Group I because they are narrative rather than epexegetical in function. The same principle has been followed in the statistics for the later poetry.

† The figures for the shorter *Hymns* (vi-xxxiv), some of which are late and show a similarity to the *Orphic Hymns* in the use of the tetracolos (see pp. 231, 233), are as follows: total number of verses, 412; number of tetracolo, 16; ratio to number of verses, 1:36; Group I, 6(38 per cent); Group II, 1(6 per cent); Group III, 9(56 per cent).

‡ Kunst, *De Theocriti versu heroico* (Leipzig, 1886), p. 9, has been followed in the classification of the *Idyls*.

§ *Phenomena* and *Diosemeia*.

|| The collection of tetracolo stopped with Book xiv because it was not thought necessary to read the entire poem; the first fourteen books contain approximately the same number of tetracolo as both the *Iliad* and *Odyssey*.

2. With the exceptions just stated, the use of the tetracolos steadily increases after Homer. It is about twice as frequent in Apollonius Rhodius as in Homer, and in Nonnus and his followers nearly four times as frequent.

3. The comparative numbers of tetracoli in the three groups in the later epic show a decided change. The narrative group gains largely, and at the expense of the epexegetical group; the intermediate group shows only minor fluctuations.

4. The six types of tetracoli continue to suffice for a majority of the later tetracoli, although naturally the percentage is not so large, but the popularity of some of the types varies considerably.

TABLE II

Name of Poet	Number of Tetracoli	Type 1 (Distich)	Type 2 (Octameter)	Type 3 (Infinitive)	Type 4 (Participle)	Type 5 (Adjective)	Type 6 (Proper Name)	Number of Tetracoli in the Six Types
Homer.....	431*	44(10)	49(11)	45(10)	88(20)	24( 6)	116(26)	366(85)
<i>Homeric Hymns</i> .....	56	9(16)	6(11)	2( 4)	8(14)	5( 9)	6(11)	36(64)
Hesiod.....	53	11(20)	3( 6)	0	7(13)	6(11)	8(15)	35(65)
<i>Theogony</i> .....	23	5(22)	0	0	3(13)	4(17)	5(22)	17(74)
<i>Works and Days</i> .....	13	3(23)	3(23)	0	1( 8)	0	0	7(54)
<i>Shield</i> .....	17	3(18)	0	0	3(18)	2(12)	3(18)	11(65)
<i>Batrachomyomachia</i> .....	5	0	1(20)	0	0	1(20)	2(40)	4(80)
Bucolic Poets.....	49	11(22)	7(14)	1( 2)	5(10)	1( 2)	5(10)	30(61)
Aratus.....	43	9(21)	5(12)	1( 2)	2( 5)	0	0	17(40)
Maximus Philos.....	26	5(19)	3(12)	2( 8)	4(15)	3(12)	0	17(65)
Callimachus.....	15	1( 7)	5(33)	0	0	0	1( 7)	7(47)
Apollonius Rhodius.....	200	25(13)	86(43)	7( 4)	15( 8)	2( 1)	5( 3)	147(78)
Nicander.....	66	13(20)	14(21)	0	9(14)	2( 3)	1( 2)	39(59)
Oppian <i>Halieut.</i> .....	134	23(17)	30(22)	5( 4)	22(16)	5( 4)	0	85(63)
[Oppian] <i>Cyn.</i> .....	102	16(16)	12(12)	7( 7)	21(21)	16(15)	0	71(70)
Manetho.....	102	10(10)	11(11)	0	12(12)	14(14)	0	47(47)
Orphica.....								
<i>Argonautica</i> .....	36	4(11)	4(11)	1( 3)	6(17)	0	3( 8)	18(50)
<i>Lithica</i> .....	34	11(32)	4(12)	2( 6)	4(12)	1( 3)	0	22(65)
<i>Hymns</i> .....	134	1( 1)	0	0	14(10)	84(63)	10( 7)	109(81)
Quintus Smyrnaeus.....	229	33(14)	64(28)	11( 5)	54(24)	0	3( 1)	165(72)
Nonnus, <i>Dionysiaca</i> , i-xiv.....	437	62(14)	44(10)	0	115(26)	5( 1)	9( 2)	235(54)
Musaeus.....	19	3(16)	1( 5)	0	7(37)	0	0	11(58)
Tryphiodorus.....	41	9(22)	6(15)	0	11(27)	0	0	26(63)
Colluthus.....	24	9(38)	0	1( 4)	6(25)	1( 4)	1( 4)	18(75)

\* One tetracolos (η 137) was overlooked when this article was written. The whole number should be 432.

Apollonius and Quintus are decidedly partial to the octameter; the Nonnians and Quintus are almost equally fond of the participial type, which, except in Aratus and Apollonius, is generally well represented; in the *Orphic Hymns* more than half of the tetracoli are of the adjective type. On the other hand the proper name type, which leads the others in Homer, shows a decline in popularity beginning with Hesiodic poetry, and with the beginning of the Alexandrian period becomes practically negligible. The infinitive type is not represented by a single verse in the Hesiodic poetry or in the first fourteen books

of Nonnus; more tetracoli of this type are found in Homer than in all the later epic which was examined in making up the tables. Other features of the individual use of the tetracoli by later poets will be noted below.

#### REMARKS ON TABLE II

1. The fondness of the epic poets generally for the octameter type is due to the prevailing tendency to make a decided pause in the thought at the bucolic dieresis. This is indicated in many ways: (1) in Hesiodic poetry the pause at the bucolic dieresis is less frequent than in the *Iliad* and *Odyssey*, and likewise the percentage of octameters is small. (2) In the bucolic poets tetracoli are rarely found in the bucolic and mimetic idyls, and in the epic idyls the bucolic pause is avoided to a considerable extent; hence the distich is more frequent than the octameter. The same is true of Aratus (and Maximus), who alone of Alexandrian poets make a pause in the thought at the bucolic dieresis less frequently than the Homeric poet.<sup>1</sup> (3) Nonnus, whose fondness for the third trochaic pause is well known, uses the narrative tetracoli 69 times in a sentence which begins at the feminine caesura of the preceding verse, a greater number than of any other of the typical tetracoli in his poetry, and more than half of all the verses of this kind in the epic poetry which we have studied. This is a striking indication of the bearing of the pause in the thought upon the types of tetracoli, and, conversely, of the importance of the study of the tetracoli if we are to understand the relation of the thought to the metrical pauses.

2. Rarely does the sentence containing a narrative tetracoli begin at the preceding hephthemimeral pause. There is a single instance in Homer (*Δ* 250), none in Hesiod, *Batrachomyomachia*, Callimachus, Maximus, Oppian, Quintus Smyrnaeus, Nonnus, Colluthus, and Musaeus, and only eleven instances in the 75,000 lines of poetry which we have examined ([Theoc.] xxv. 208; Ap. Rhod. iii. 758; iv. 705; Nicander *Ther.* 289, 742, 780; Manetho, γ 134; Orph. *Argon.* 533, 1312; *Lith.* 239; Tryph. 10). This has an important bearing on the relation of the hephthemimeral pause to the bucolic dieresis, which cannot be overlooked in discussing the general question of caesura.

3. Both the triemimeral pause and the pause after the first trochee are preferred to the hephthemimeral for the beginning of the sentence containing a narrative tetracoli; other pauses are very rarely used in this way: (a) triemimeral (28 cases): Hesiod *Works* 386; Aratus 734, 1136; Ap. Rhod. i. 555, 1134; ii. 878; iii. 1019; iv. 1257, 1371, 1688; Oppian *Halieut.* ii. 483; iii. 25, 226; iv. 682; [Oppian] *Cyn.* iv. 329; Manetho, σ 428; Orph. *Argon.* 1304; Quint. Smyrn. i. 544; ii. 483; iv. 149, 382; viii. 12; Nonnus ii. 256, 368, 429; xi. 158, 399; xiii. 308; (b) dieresis after the first foot (13 cases):

<sup>1</sup> Cf. *Trans. Amer. Phil. Asso.*, XXXVI (1905), 111.

Aratus 333; ii. 996; iv. 1000, 1605; Maximus 51, 318; Nicander *Alexiph.* 606; Orph. *Lith.* 585; Quint. Smyrn. v. 176; xii. 475; xiii. 381; Nonnus i. 360; (c) after the first trochee: Ap. Rhod. i. 959; Quint. Smyrn. vi. 123; x. 303; (d) in the middle of the fifth foot: Manetho, ε 24; (e) after the fifth trochee: [Theoc.] xxi. 5.

The following scheme shows the comparative frequency with which the sentence containing the narrative tetracolos begins after the various pauses of the preceding verse:

(a) in Homer:

44    4    5    5    1    49    18  
 $\overline{\text{A}} \sim \sim \sim \overline{\text{A}} \sim \sim \sim \overline{\text{A}} \sim \overline{\text{A}} \sim \sim \overline{\text{A}} \sim \sim \sim \overline{\text{A}} \sim \sim \sim \overline{\text{A}}$

(b) in post-Homeric epic poetry:

276    2 13 28    44 126<sup>1</sup> 11    29 19 1    102  
 $\overline{\text{A}} \sim \sim \overline{\text{A}} \sim \overline{\text{A}} \sim \overline{\text{A}} \sim \sim \overline{\text{A}} \sim \overline{\text{A}} \sim \overline{\text{A}} \sim \sim \overline{\text{A}} \sim \sim \overline{\text{A}} \sim \sim \overline{\text{A}} \sim \sim \overline{\text{A}} \sim \sim \overline{\text{A}}$

4. The tetracolos consisting of four adjectives deserves special attention. It is found once in Homer (O 406), Hesiod (*Theog.* 925), *Batr.* (295); twice in the *Hom. Hymns* (viii. 2; xix. 37); the Alexandrians avoid it entirely. It occurs more frequently in [Oppian] *Cyn.* (ii. 102, 103, 104, 177, 178, 423, 607; iv. 235) and in Manetho (§ 58, 283, 307, 563, ε 199), and finally is the most common type of verse in the *Orphic Hymns*, being found 57 times, or once in every 20 verses.

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<sup>1</sup> Of which 69 are in Nonnus *Dionysiaca* i-xiv.